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Fischer  
Edition

No. 3952

# An Easter Cantata

FOR

Mixed Voices

H. BROOKS DAY

NEW YORK  
PUBLIC  
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J. FISCHER & BRO. - - - NEW YORK

7, 8, 10 and 11, Bible House (Astor Place)

111, New Street, Birmingham, England

Arthur Elder



NO. 1—PRELUDE—INSTRUMENTAL

Mu 783.4

D

NO. 2—CHORUS.

"GOD HATH SENT HIS ANGELS.

God hath sent His angels  
To the earth again,  
Bringing joyful tidings  
To the sons of men.

In the dreadful desert,  
Where the Lord was tried,  
There the faithful angels  
Gathered at His side.

And the tomb deserted  
Shineth like the sky,  
Since He passed out from it  
Into Victory.

They who first at Christmas  
Thronged the Heavenly way,  
Now beside the tomb-door  
Sit on Easter Day.

And when in the garden,  
Grief, and pain, and care  
Bowed Him down with anguish,  
They were with Him there.

God hath sent His angels  
Helping at His word,  
All His faithful children,  
Like their faithful Lord.

Angels sing His triumph  
As you sang His birth,  
"Christ the Lord is risen,  
Peace, good will on earth."

Yet the Christ they honor  
Is the same Christ still,  
Who, in light and darkness,  
Did His Father's will.

Soothing them in sorrow,  
Arming them in strife,  
Opening wide the tomb-doors,  
Leading into life.

Father, send Thine angels  
Unto us, we pray,  
Leave us not to wander  
All alone our way.

Let them guard and guide us,  
Wheresoe'er we be,  
Till our resurrection  
Brings us home to Thee.

PHILIPUS BROOKS

NO. 3—TENOR SOLO.

"TOMB THOU SHALT NOT HOLD HIM."

Tomb, thou shalt not hold Him longer;  
Death is strong, but Life is stronger,  
Stronger than the dark, the light,  
Stronger than the wrong, the right,  
Faith and Hope triumphant say  
Christ will rise on Easter Day.

Up and down our lives obedient  
Walk, dear Christ, with footsteps radiant,  
Till those garden lives shall be  
Fair with duties done for Thee;  
And our thankful spirits say  
Christ arose on Easter Day.

While the patient earth lies waking  
Till the morning shall be breaking,  
Shuddering 'neath the burden dread  
Of her Master, cold and dead—  
Hark! she hears the Angels say  
Christ will rise on Easter Day.

And when sunshine smites the mountain,  
Pouring light from Heavenly fountain,  
Then the earth blooms out to greet  
Once again the blessed feet;  
And her countless voices say  
Christ has risen on Easter Day.

PHILIPUS BROOKS.

CHORALE RECITATIVE and BARIOTONE SOLO.

NO. 4a

"NOW ON THE FIRST DAY OF THE WEEK"

"STILL THY SORROW, MAGDALENA"

(At the Tomb on Easter Morn)

Now on the first day of the week cometh Mary Magdalena, early, when it was yet dark unto the Sepulcher and seeth the stone rolled away from the Sepulcher. She runneth and cometh to Simon Peter and the other disciple whom Jesus loved and said unto them: They have risen away my Lord and I know not where they have laid Him. For as yet they knew not the Scripture, that He should rise again from the dead.  
And Mary stood without the Sepulcher weeping

ST. JOHN XX.

Baritone Solo.

Solo.

1. Still thy sorrow, Magdalena!  
Wipe the tear-drops from thine eyes;  
Not at Simon's board thou kneelest,  
Pouring thy repentant sighs,  
All with thy glad heart rejoices;  
All things sing with happy voices,  
Hallelujah!

2. exult, O Magdalena!  
He hath burst the rocky tomb;  
Ended are the days of darkness;  
Christ indeed hath risen.  
Mourn no more the Christ departed,  
Run to welcome Him, glad-hearted  
Hallelujah!

Trio.

Chorale.

2. Laugh with rapture, Magdalena!  
Be thy drooping forehead bright,  
Banished now is every anguish,  
Breaks anew thy morning light  
Christ from death the world hath freed;  
He is risen, is risen indeed,  
Hallelujah!

- 4 Lift thine eyes, O Magdalena!  
See! thy living Master stands;  
See His face, as ever, smiling;  
See those wounds upon His hands,  
On His feet, His sacred side—  
Gems that deck the Glorified,  
Hallelujah!

Chorale.

5. Live, now live, O Magdalena!  
Shining is the new-born day;  
Let thy bosom pant with pleasure,  
Death's poor terror flee away;  
Far from thee the tears of sadness,  
Welcome love, and welcome gladness!  
Hallelujah!

—From the Latin

And as Mary wept she stooped down, and seeth two angels sitting in the Sepulcher. And the angel said into Mary: "Woman why weepeth thou?"  
 "Because they have taken away my Lord and I know not where they have laid Him." And when she had thus said she saw Jesus standing and they knew not that it was Jesus. And Jesus said unto her,  
 "Mary! Touch me not, for I have not ascended to my Father, but go to my brethren and say unto them that I shall ascend unto my Father and to my God and your God."  
 And Mary came and told the disciples that she had seen the Lord and that He had spoken these things into her.

ST. JOHN XX.

NO. 5. CHOIR AND CONGREGATION. — HYMN 112.

"JESUS CHRIST IS RISEN TO-DAY."

- |  |   |
|--|---|
| <p>1. Jesus Christ is risen to-day, Alleluia!<br/>         Our triumphant holy day, Alleluia!<br/>         Who did once upon the cross, Alleluia!<br/>         Suffer to redeem our loss,<br/>         Alleluia!</p> | <p>3. But the pains which He endured,<br/>         Our salvation have procured;<br/>         Now above the sky He's King,<br/>         Where the angels ever sing,<br/>         Alleluia!</p>     |
| <p>2. Hymns of praise then let us sing<br/>         Unto Christ, our heavenly King,<br/>         Who endured the cross and grave,<br/>         Sinners to redeem and save,<br/>         Alleluia!</p>                | <p>4. Sing we to our God above<br/>         Praise eternal as His love;<br/>         Praise Him, all ye heavenly host,<br/>         Father, Son, and Holy Ghost;<br/>         Alleluia! Amen.</p> |

PART II.

NO. 6.—TENOR SOLO.

"O JESUS, WHEN I THINK OF THEE."

<p>O Jesus! when I think of Thee,          Thy manner, cross, and throne,          My spirit trusts exultingly          In Thee, and Thee alone.</p> <p>I see Thee in Thy weakness first,          Then, glorious from Thy shame,          I see Thee death's strong fetters burst,          And reach heaven's mightiest name.</p> <p>In each a brother's love I trace          By power divine expressed,          One in Thy Father God's embrace,          As on Thy mother's breast</p>	<p>For me Thou didst become a man,          For me didst weep and die;          For me achieve Thy wondrous plan,          For me ascend on high.</p> <p>O let me share Thy holy birth,          Thy faith, Thy death to sin!          And, strong amidst the toils of earth,          My heavenly life begin.</p> <p>Then shall I know what means the strain          Triumphant of Saint Paul:          "To live is Christ, to die is gain;"          "Christ is my all in all."</p>
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G. W. BETHUNE.

NO. 7. BARITONE RECITATIVE AND CHORUS.

"THEN ON THE SAME DAY AT EVENING."

Then on the same day at evening came Jesus and stood in the midst of the disciples and said unto them,  
 "Peace be unto you, as my Father hath sent me, even so send I you."  
 All power is given unto Me here on earth. Go ye therefore and teach all Nations, baptizing them in the name of the Father and of the Son and of the Holy Ghost, teaching them to observe all the things whatsoever I have commanded you. Receive ye the Holy Ghost. Whosoever sins ye remit they are remitted unto them and whosoever sins ye retain they are retained. And lo! I am with you always, even unto the end of the world.

NO. 8.—SOPRANO SOLO.

"PIERCE WAS THE WILD BILLOW."

<p>Pierce was the wild billow,          Dark was the night;          Oars labored heavily,          Foam glimmered white;          Mariners trembled,          Peril was nigh;          Then said the God of God,          "Peace, it is I!"</p>	<p>Edge of the mountain-wave,          Lower thy crest!          Wail of the stormy wind,          Be thou at rest!          Fear can none be,          Sorrow must fly          Where saith the Light of Light          "Peace, it is I!"</p>
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Jesu, Deliverer!  
 Come Thou to me!  
 Soothe Thou my voyaging  
 Over life's sea!  
 Thou, when the storm of death  
 Roars, sweeping by,  
 Whisper, O Truth of Truth!  
 "Peace! it is I!"

NO. 9. FINAL. BARITONE SOLO AND CHORUS.

"BEHOLD, I SHOW YOU A MYSTERY."

Behold, I show you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump. For this corruptible must put on incorruption, and this mortal must put on immortality.  
 Then shall be brought to pass the saying that is written. Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? But thanks be to God, which giveth us the victory through our Lord Jesus Christ. Therefore, my beloved brethren, be ye steadfast, unmovable, always abounding in the work of the Lord, forasmuch as ye know that your labor is not in vain in the Lord.  
 For I know that my redeemer liveth, and that He shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God.  
 Christ is risen from the dead; and become the firstfruits of them that slept.  
 Amen.



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## An Easter Cantata

## PRELUDE

H. BROOKS DAY  
Opus 36Con moto (♩ = 108)  
Reeds

Organ

Musical notation for the beginning of the prelude, featuring Organ and Reeds. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Con moto' with a quarter note equal to 108 beats per minute. The organ part plays a steady eighth-note accompaniment, while the reeds play a melody of eighth and sixteenth notes.

(♩ = 88)

3

*mf*

Strings &amp; Flute

Musical notation for the middle section of the prelude, featuring Strings & Flute. The tempo is marked '(♩ = 88)' and '3' (triple). The music is marked 'mf' (mezzo-forte). The strings play a rhythmic pattern of eighth notes, while the flute plays a melodic line.

*ten.**rall.**Reed. fad lib.*

Cello Solo

Musical notation for the section featuring Cello Solo. The tempo is marked 'ten.' (ritardando) and 'rall.' (rallentando). The music is marked 'f' (forte). The cello solo is a melodic line, while the reeds play a rhythmic accompaniment.

(♩ = 96)

*p* Cello Solo

Musical notation for the section featuring Cello Solo. The tempo is marked '(♩ = 96)'. The music is marked 'p' (piano). The cello solo is a melodic line, while the strings play a rhythmic accompaniment.

Musical notation for the final section of the prelude. The music is marked 'p' (piano). The strings play a rhythmic pattern of eighth notes, while the reeds play a melodic line.

Orchestral parts can be obtained from the publishers.

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CLARINET

*f*

*p*

*eres - con - do*

*ff*

This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 3/4. The music features various musical notations including notes, rests, and dynamic markings.

The first system includes a *pp* (pianissimo) marking. The second system includes a *cres - cen - do* (crescendo) marking. The third system includes *accel - lerando* (accelerando) and *animando* markings. The fourth system includes a *ritard.* (ritardando) marking. The fifth system includes a *Broadly* marking. The sixth system includes a *ten.* (tension) marking and a *ral - len - tan - do* (rallentando) marking.

## EASTER CAROL

PHILLIP BROOKS

(♩ = 108)

*f* Reeds

*ten.* *mf*

(♩ = 88)

Strings 8 & 16

*Reeds*

*ten.*

(♩ = 108)

Flutes

*p* Strings

Strings

*mf*

God hath

*mf*

God hath

*mf*

God hath

*mf*

Swell full

*f*

Gt. *f*

J. F. & B. 3952-65

lent His An-gels to the earth a - gain Bring - ing joy-ful tid-ings

lent His An-gels to the earth a - gain Bring - ing joy-ful tid-ings

lent His An-gels to the earth a - gain Bring - ing joy-ful tid-ings

to the sons of men, They who first at Christ-mas, Throug'd the Heav-en-ly

to the sons of men, They who first at Christ-mas, Throug'd the Heav-en-ly

to the sons of men, They who first at Christ-mas, Throug'd the Heav-en-ly

way, Now be - side the tomb door, Sit on East - er Day.

way, Now be - side the tomb door, Sit on Easter Day.

way, Now be - side the tomb door, Sit on Easter Day.

An - gels sing His tri-umph, As you sang His birth. Christ the

Lord is ris-en, Peace good will to men.

In the dread-ful des - ert, Where the Lord was tried, There the

CHORUS SOLO RELO

faith-ful An-gels, Gath-ered at His side. *mf*  
 faith-ful An-gels, Gath-ered at His side. *mf* And— when in the gar - den  
 faith-ful An-gels, Gath-ered at His side. And— when in the gar - den

SOFT REEDS  
 with an - guish, They were with Him *p*  
 Grief and pain and care, Bowed Him down with an - guish, They were with Him *p*  
 Grief and pain and care, Bowed Him down with an - guish, They were with Him *p*

there, Let the Christ they hon - or, is the  
 there, Christ they hon - or, He is the  
 there,

*a tempo*  
*pp*

*rallentando*

same Christ still, Who — in light and dark - - ness, Did His Fa - ther's

same Christ, Who — in light and dark - - ness, Did His Fa - ther's

*rallentando*

*a tempo*

will.

will. And — the tomb de - sert - - ed, Shin - eth like the

And — the tomb de - sert - - ed, It shines like the

*a tempo*



sky. Since He pass-ed out from it In - to vic - to -

sky. Since He pass'd from it In - to vic - to -

*f* God hath sent His An - gels, Help - ing at His

*f* ry, God hath sent His An - gels, Help - ing at His

*f* ry, God hath sent His An - gels, Help - ing at His

*f* God hath sent His An - gels, Help - ing at His

word, All His faith - ful chil - dren

word, All His faith - ful chil - dren

word, All His chil - dren

word, All His faith - ful chil - dren

Like their faith - ful Lord. Sooth - ing them in sor - row

Like their Lord. Sooth - ing them in sor - row

Like their Lord. Sooth - ing them in sor - row

Like their Lord. Sooth - ing them in sor - row

Arm - ing them in strife      Open - ing wide the tomb doors,

Arm - ing them in strife      Open - ing wide the tomb doors,

Arm - ing them in strife      O - pen - ing wide the tomb doors,

Arm - ing them in strife      O - pen - ing wide the tomb doors,

Lead - ing in - to life.      Fa - ther send Thine

Lead - ing in - to life.      Fa - ther send Thine

Lead - ing in - to life.      Fa - ther send Thine

Lead - ing in - to life.      Fa - ther send Thine

Solo reed

Musical score for a hymn, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes vocal staves (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The second system continues the vocal and piano parts. The lyrics are: "Leave us not to wander, An - gels un - to us we pray All - a - lone our way Fa - ther send Thine An - gels".

Leave us not to wan - der,

An - gels un - to us we pray All

An - gels un - to us we pray All

Leave us not to wan - der,

All a - lone our way Fa - ther send Thine An - gels

a - lone our way Fa - ther send Thine An - gels

a - lone our way Fa - ther send Thine An - gels

All a - lone our way Fa - ther send Thine An - gels

*p* *ten.*  
Un - to us we pray Leave us not to wan - der,

*p* *ten.*  
Un - to us we pray Leave us not to wan - der,

*p* *ten.*  
Un - to us we pray Leave us not to wan - der,

*p* *ten.*  
Un - to us we pray Leave us not to wan - der,

*rall.* *mf* *pp a tempo*  
All a - lone our way. Let them guard and guide us,

*rall.* *pp a tempo*  
All a - lone our way. Let them guard and guide us,

*rall.* *pp a tempo*  
All a - lone our way. Let them guard and guide us,

*rall.*  
All a - lone our way Let them guard and guide us, Where -

*pp* WITH 32 PEDAL

Where-so-ere we be, Till the res-ur - rec - tion Brings us home to

Where-so-ere we be, Till the res-ur - rec - tion Brings us home to

Where-so-ere we be, Till the res-ur - rec - tion Brings us home to

ere we be, Till the res-ur - rec - tion Brings us home to

*pp rallentando* *ritard.*

*pp rallentando* *ritard.*

*pp rallentando* *ritard.*

*pp rallentando* *ritard.*

Strings

*rallentando* *ritard.*

Corni

Thee.

Thee.

Thee.

Thee.

*a tempo*

*p* *ritard.*

# "Tomb thou shalt not hold Him"

Tenor Solo

PHILLIP BROOKS

Con moto (♩ = 80)

Strings *p* not too staccato

Tomb — thou shalt not

hold Him long - er, Death — is strong but life — is stron - ger

*mf* Stron - - ger than the *pp* dark — the *mf* light, Stron - ger than the wrong the

right, — Faith — and hope tri - um - phant say —

*accl.* Cello solo

Christ will rise on Eas - ter Day. Faith and hope tri -

um-phant say Christ will rise on Eas - ter Day.

While the pa-tient earth lies wait - ing Till the morn - ing shall be

break - ing Shud-der-ing 'neath the bur-den dread Of her



Mas - ter cold and dead.\_\_\_\_\_ Hark she hears, she hears the

An - gels say Christ will rise\_\_\_\_\_ on Eas - ter Day.\_\_\_\_\_

Up\_ and down our lives o - be - dient, Walk dear Christ with

*with dignity* *pp*

foot-steps ra - - diant, Till\_ those gar - den lives\_ shall be

Fair with du - - ties done for Thee And our thank-ful spir-its

say Christ a - rose on Eas - - ter

*ten.* *ritard.*

Day. And when sun - shine

*più lento* **Tempo I**

smites the moun - tain, Pour - - ing light from Heav - - en-ly foun-tain

*mf* Then the earth blooms out to greet, — *pp* Once a - gain the

bless - ed feet. — And her count - - less voic - es say —

Christ — has ris - - - en on Eas - - - ter

Day. —

Cello Solo

# CHORALE RECIT. and BASS SOLO

"March to the Tomb on Easter Day"

Andante con moto (♩ = 92)



Andante con moto (♩ = 92)



TENORI

*mf*

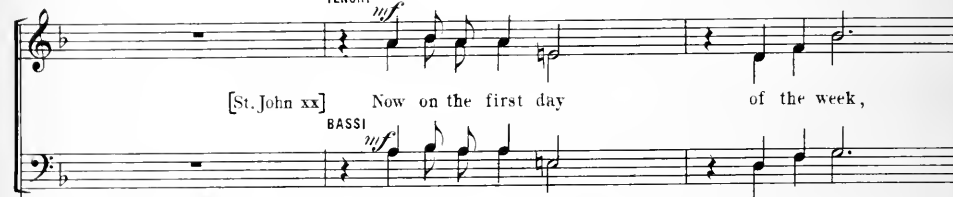
[St. John xx]

Now on the first day

of the week,

BASSI

*mf*



*rallentando*  
*ten.*

*atempo*



Com-eth Ma - ry Mag - da-le - na

ear - - ly



When it was yet dark un - - to the Sep-ul-cher And

*pp* *misterioso* *mf*

*pp* *misterioso* *mf*

The first system of the musical score consists of four staves. The top two staves are vocal staves, and the bottom two are piano accompaniment staves. The key signature has one flat (B-flat). The vocal staves begin with a rest, followed by the lyrics "When it was yet dark un - - to the Sep-ul-cher And". The piano accompaniment starts with a *pp* (pianissimo) dynamic and a *misterioso* tempo marking, then transitions to *mf* (mezzo-forte). The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chords and arpeggiated figures.

She run-neth and com-eth to

She run-neth and com-eth to

see - eth the stone rolled a - way from the Sep-ul-cher She run - neth and com-eth to

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The vocal staves have the lyrics "She run-neth and com-eth to" and "see - eth the stone rolled a - way from the Sep-ul-cher She run - neth and com-eth to". The piano accompaniment continues with the same melodic and harmonic patterns, maintaining the *mf* dynamic. The system concludes with a final chord in the piano part.

Si - mon Pe - ter, and the oth - er dis - ci - ple

Si - mon Pe - ter, whom Je - - sus lov - -

Si - mon Pe - ter, and the oth - er dis - ci - ple

Si - mon Pe - ter, whom Je - - sus lov - -

*mf*

and said un - to them. They have tak - en a - way have

ed and said un - to them. They have

and said un - to them.

ed and said un - to them.

*Reeds* *piu animato* *Ohoe*

tak - en a - way my Lord and I know not where they have laid Him.

tak - en a - way my Lord and I know not where they have laid Him.

and I know, know not where they have laid Him.

They have tak - en a - way the Lord and I know not

They have tak - en a - way the Lord and I know not

They have tak - en a - way the Lord and I know, I know not

Violin

Flute

where they have laid Him, *Più lento* *pp misterioso* That

where they have laid Him, For as yet they knew not, knew not the scrip-ture,

where they have laid Him, For as yet they knew not, knew not the scrip-ture, That

For as yet they knew not, knew not the scrip-ture,

*Più lento*

*pp*

*ff ten.*

He should rise, a - rise from the dead.

*ff*

That He should rise, a - rise from the dead.

*ff*

He should rise, a - rise from the dead.

*ff*

That He should rise, a - rise from the dead.

*Tempo I. (♩ = 92)*

*mf* *ten.*

*f*

*mf*



And Ma - ry stood with-out the Sep - ul - cher

And Ma - ry stood with-out the Sep - ul - cher

*p* *ritard.*

*espressivo* *ritard.*

*p*

*pp* weep - ing.

*pp* weep - ing.

*ten.* *più lento* *ten.*

*pp* *ten.* *ten.*

*p* Horns

*f*

*p* *con moto* REEDS

Andantino (♩ = 76)  
BASS SOLO

Still thy sor-row Mag-da-le-na,

*più lento* *ten.* *a tempo*  
Wipe the tear-drops from thine eyes, Not at Si-mon's board thou kneel-est,

*più lento* *ten.* *a tempo*  
Pour-ing thy re-pent-ent sighs, All with thy glad hearts re-joic-es

All things sing with hap-py voic-es Hal-le-lu-jah! Hal-le-lu-jah!

Hal - le - lu - jah!

Lightly ( $\text{♩} = 76$ )

*p* SOPRANO I

*più lento*

*ten.*

Laugh with rap - ture Mag - da - le - na! Be thy droop - ing for - head bright,

*pp* SOPRANO II

*ten.*

Laugh with rap - ture Mag - da - le - na,

*pp* ALTO

*ten.*

Lightly ( $\text{♩} = 76$ )

*più lento*

*ten.*

*a tempo*

*più lento*

*ten.*

Ban - ished now is ev - 'ry an - guish Break a - new thy morn - ing light

*ten.*

Ban - ished an - guish Break thy morn - ing light

*ten.*

*più lento*

*ten.*

*a tempo*

Christ from death the world hath freed He is risen, is risen in - deed

Christ the world hath freed He is risen in - deed

Christ the world hath freed He is risen in - deed

*a tempo*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

(♩ = 76)  
SOLO

Joy! ex - ult O Mag - da - len - a

*più lento* *ten.* *a tempo*

He hath burst the rock - y tomb, End - ed are the days of dark - ness,

*ten.* *a tempo*

*rall.* *a tempo*

Christ in - deed hath ris - en, Mourn no more the Christ de - part - ed.

*ten.* *a tempo*

*più lento* *f*

Run to wel - come Him glad - heart - ed, Mourn no more the Christ,

*più lento*

*ritard.* *a tempo*

the Christ de - part - ed Run to wel - come Him glad - heart - ed,

*col'voce* *a tempo*

*rall.*

Hal - le - lu - jah, Hal - le - lu - jah!

*rall.*

# Chorale

Maestoso ♩ = 84

*p* SEMI CHORUS

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

*p*

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Maestoso

See His face, as ev - er smil - ing, See those wounds up - on His hands

See His face, as ev - er smil - ing, See those wounds up - on His hands

See His face, as ev - er smil - ing, See those wounds up - on His hands

See His face, as ev - er smil - ing, See those wounds up - on His hands

On His feet, His sa - cred side, Gems that deck the Glo - ri - fied

On His feet, His sa - cred side, Gems that deck the Glo - ri - fied

On His feet, His sa - cred side, Gems that deck the Glo - ri - fied

On His feet, His sa - cred side, Gems that deck the Glo - ri - fied

The score consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics underneath. The music is in G major (one sharp) and 4/4 time. The melody is simple and hymn-like, with a final cadence on the word 'fied'.

FULL CHORUS (unison)

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

The score is for a full chorus in unison, consisting of four staves. The lyrics are 'Hal - le - lu - jah! Live: now live, O Mag - da - le - na'. The music is in G major and 4/4 time. The tempo is marked 'Full Organ più lento' and the dynamics are 'Broadly' and 'fff'.

Shin-ing is thy new-born day, Let thy bos-om part with plea-sure

Shin-ing is thy new-born day, Let thy bos-om part with plea-sure

Shin-ing is thy new-born day, Let thy bos-om part with plea-sure

Shin-ing is thy new-born day, Let thy bos-om part with plea-sure

Gr.  
SOLO ORGAN *ff*

Death's poor ter-ror flee a-way, Far from thee the tears of sad-ness

Death's poor ter-ror flee a-way, Far from thee the tears of sad-ness

Death's poor ter-ror flee a-way, Far from thee the tears of sad-ness

Death's poor ter-ror flee a-way, Far from thee the tears of sad-ness

*accel - - e - ran - - do*

*p*

*p*

*p*

*p*

*accel - - e - ran - - do*



Wel - come love and wel - come glad-ness, Hal - le - lu - jah!

Wel - come love and wel - come glad-ness, Hal - le - lu - jah!

Wel - come love and wel - come glad-ness, Hal - le - lu - jah!

Tempo (♩ = 92)

At the Tomb

And as Ma-ry wept, she

(♩ = ♩)

stoop - ed down, and see - eth two An - gels sit - ting in the Sep-ul-cher,

And the An - gel said un - to Ma - ry Wom - an why

Be - cause they have tak - en a - way my Lord

They have tak - en my Lord

weep - est thou?

and I know not where they have laid him,

and I know not where they have laid him,

And when she had thus said, She

*rall.*

*rall.*

*ritard.*

*mf*

*mf*

*a tempo*

*legato*

saw Je - sus stand - ing and they knew not, that it was Je - sus

saw Je - sus stand - ing and they knew not, that it was Je - sus

*pp*

And Je - - sus said un - to her:

And Je - - sus said un - to her:

*lento*

(JESUS) BASS  
*sottovoce*  
*ad lib. espressivo*

*p*

Ma - ry

touch me not

*pp* *misterioso*

Ped. 32

*Lento*

for I have not as - cend - ed to my Fa - - ther

*Lento*

(♩ = 108)

*Tempo I.*

But go to my Breth - ren,

my Breth - ren,

and say un - to them, that I shall as - cend un - to my

And

And

Fa - ther and to my God and your God.

*ritard.*

CHORUS  
*misterioso*

Ma - ry came and told the Dis - ci - ples that she had

Ma - ry came and told the Dis - ci - ples that she had

Ma - ry came and told the Dis - ci - ples that she had

that she had

that she had

REEDS

Adagio  
*misterioso*

seen the Lord.

and that  
*misterioso*

seen the Lord.

and that  
*misterioso*

seen the Lord.

and that  
*misterioso*

seen the Lord.

and that

Adagio

*misterioso*  
*pp*

He had spok-en these things un-to her.

He had spok-en these things un-to her.

He had spok-en these things un-to her.

He had spok-en these things un-to her.

(Congregation rise here)

*ritard.**pp*  
WITH 32' *pp*

# Easter Hymn

For congregation and choir

H. CAREY

(♩ = ♩2)

1. Je-sus Christ is risen to-day, Al-le-lu-ia.

Our tri-um-phant ho-ly day; Al-le-lu-ia.

Who did once up-on the Cross Al-le-lu-ia.

Suf-fer to re-deem our loss. Al-le-lu-ia. A-men.

2. *f* Hymns of praise then let us sing  
 Unto Christ, our heavenly King,  
*mf* Who endured the Cross and grave,  
*cr.* Sinners to redeem and save.

Alleluia!

3. *mf* But the pains which He endured,  
*cr* Our salvation have procured,  
*f* Now above the sky He's King,  
 Where the angels ever sing.

Alleluia!

4. *f* Sing we to our God above  
 Praise eternal as His love;  
 Praise Him, all ye heavenly host,  
 Father, Son, and Holy Ghost;  
 Alleluia!

O Jesus, when I Think of Thee  
(Tenor Solo)

Moderato  $\text{♩} = 88$

OBOE OR CORNOPEON 8 FT.

*p rall.*

*a tempo mf* SOFT 8 FT. REEDS

Pic. 32

Andante con moto  $\text{♩} = 96$

0

Solo Violin

*ritard.*



Je - su when I think of Thee, Thy man - ger, cross and

Throne, My spir - it trusts ex - ult - - ing - ly, In

Thee and Thee a - lone, I see Thee in Thy

weak - ness first, Then glo - rious from Thy shame, I

see Thee death's strong fet-ters burst, And reach heav'n's mightiest name, —

Violin

In each a broth - er's love I trace, — By

pow'r di - vine ex - pressed, One in Thy Fa - ther God's em -

brace, — As on thy Moth - er's breast — For

me, Thou didst be-come a Man, For me didst weep and die, For

me a-chieve Thy won-drous plan, For me as-cend on

high, O let me share Thy ho-ly birth, Thy

*rallentando* *a tempo* Violin

faith, Thy death to sin, And strong a-midst the

toils of earth, My heav'n - ly life — be - gin, ————— Then

Violin

shall I know what means — the strain, Tri - umph - ant of Saint

*ten.*

Paul, ————— "To live is Christ, to die is gain

*ral - len - tan - - - do*

Cello

Christ is my all in all?"

*rall.*

## RECIT. and CHORUS

"Then on the Same Day, at Evening"

(Bass Solo)

Con moto (♩ = 112)

Then on the same day, at eve - ning came Je - sus and

stood in the midst of the dis - ci - ples and

said un - to them:

*col voce* *a tempo*

(♩ = 63)

Peace be un-to you, Peace be un-to

Peace be un-to you, Peace be un-to

Peace be un-to you, Peace be un-to

(♩ = 63)

*ritardando*

you, As my Fa-ther hath sent me ev-en so, ev-en, send I

you, As my Fa-ther hath sent me ev-en so, ev-en, send I

you All pow-er is giv-en un-to Me here on Earth.

you All pow-er is giv-en un-to Me here on Earth.

Go ye there-fore and teach all Na-tions, all Na-tions,

BRASS REEDS *ff*

*p* Più lento *ritard.*

bap-tiz-ing them in the name of the Fa-ther, and of the Son, and of the Ho-ly Ghost.

Più lento

(♩ = 63)

Goi teach the Na-tions, Teach-ing them to ob-serve, All the things what-so-ev-er

(♩ = 63)

I have com-manded, I have com-mand-ed you! Re-ceive ye the

I have com-manded, I have com-mand-ed you! Re-ceive ye the

I have com-manded, I have com-mand-ed you! Re-ceive ye the

Ho - ly Ghost, Who - so - ev - er sins ye re - mit, they are - re -

Ho - ly Ghost, Who - so - ev - er sins ye re - mit, they are re -

Ho - ly Ghost, Who - so - ev - er sins ye re - mit, they are re -



mit-ted un-to them, and who-so-ev-er sins, *ten.*

mit-ted un-to them, and who-so-ev-er sins, *ten.*

mit-ted un-to them, and who-so-ev-er sins, *ten.*

mit-ted un-to them, and who-so-ev-er sins, *ten.*

who-so-ev-er sins ye re-tain, they are re-tained. Peace be un-to

who-so-ev-er sins ye re-tain, they are re-tained. Peace be un-to

who-so-ev-er sins ye re-tain, they are re-tained. Peace be un-to

who-so-ev-er sins ye re-tain, they are re-tained. Peace be un-to

you, Peace be un-to you, And lo! I am with you, I am with you

you, Peace be un-to you, And lo! I am with you, I am with you

you, Peace be un-to you, And lo! I am with you, I am with you

you, Peace be un-to you, And lo! I am with you, I am with you

al - way, — And lo! I am with you, with you al - way,

al - way, — And lo! I am with you, with you al - way,

al - way, — And lo! I am with you, with you al - way,

e - ven un - to the end — of the world.

e - ven un - to the end — of the world.

e - ven un - to the end — of the world.

pp

# "Fierce was the Wild Billow"

Soprano Solo (or Tenor)

Con moto (♩ = 92)

*ff*

*f*

*p*

*ten.*

*ten.*

*ten.*

*SENZA PEDALE*

*PED.*

*SENZA PEDALE*

Fierce was the wild bil - low, Dark was the night, Oars la - bored

heav - i - ly, Foam glim - mered white, Mar - i - ners trem - bled,

*ten.* *mf*

Per - il was nigh, Then said the God of God, Peace it is

1.

*ten.*

*broadly* *f* *ten.*

Ridge of the moun - tain wave, Low - er Thy crest, Wail of the

*f* *sostenuto* *ten.*

*p*

storm - y wind, Be Thou at rest, Per - il can none be,

Sor - row must fly, When saith the Light of Light Peace

*Pedale*

— it is — I.

*ten.*

*broadly* *ten.*

Je - - su, De - liv - er - er Come,

*sostenuto* *mf* *f*

come — Thou, come to me, Soothe — Thou my

*ten.* *mf*

voy - - - 'ging O - - - ver life's sea

Thou when the storm of Death roars sweep - ing by *ten.*

*mf* *sostenuto* Whis - per - Thou Truth of Truth - Peace, *p* *sostenuto*

Peace it is I. *a tempo* *mf*

Je - su, De - liv - er - er Come Thou to me,

Soothe Thou my voy - ging O - ver life's sea, Thou when the

*broadly*

storm of Death, Roars sweep - ing by Whis - per O Light of Light!

Peace it is I.

*ppp*

## FINALE

## "Behold I Show you a Mystery"

Baritone Solo and Chorus

Pomposo (♩ = 84)

The musical score is written for Baritone Solo and Chorus. It begins with a piano introduction marked "Pomposo (♩ = 84)". The piano part features a driving bass line with triplets and chords in the right hand. The vocal entry for the soloist is marked "SOLO" and "f" (forte), with a "ten." (tenor) line. The lyrics "Be-hold I show you a mys-ter-y," are sung. The piano accompaniment continues with a similar rhythmic pattern. The chorus enters with the lyrics "We shall not all sleep but we shall all be". The piano part provides harmonic support with chords and moving lines.

**SOLO** *f* *ten.*  
Be-hold I show you a mys-ter-y,

*ten.* *ten.*

We shall not all sleep but we shall all be



chang - ed, At the last trump, For this cor-

rupt-a-ble must put on in-cor-rupt-ion, And this mor-tal must put on im-mor-

tal-i-ty, Then shall be brought to pass the say-ing that is writ-ten,

, Death is swal-lowed up in Vic-to-ry, O Death! where is thy

Sting? O Grave where is thy Vic-to-ry? but

*ten.* *Recit. f*

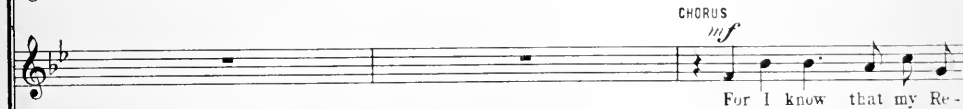
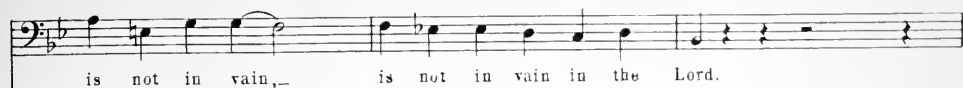
thanks be to God who giv-eth us the Vic-to-ry, through Jesus Christ our Lord.

*Cello Solo*

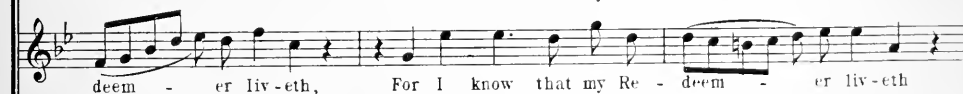
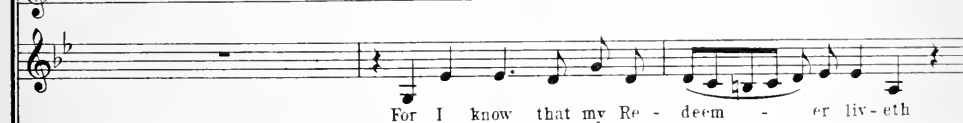
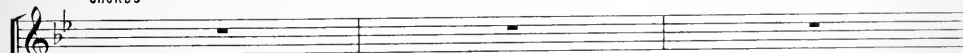
*Andante* (♩ = 96) *mf*

There-fore my be-lov-ed Breth-ren be ye stead-fast, Al-way a-bid-ing in the

works— of the Lord. For as much—as ye know that your la-bor—



## CHORUS



and that He shall stand at the lat - ter day, the lat - ter

Solo Clarinet

For I know that my Re - deem - er liv - eth,

day— up - on — the earth, For I know that my Re - deem - er liv - eth,

day— up - on — the earth, For I

day up - on the earth, For I know that my Re - deem - er liv - eth,

For I know that my Re - deem - er liv-eth and that He shall

For I know that my Re - deem - er liv-eth and that He shall

know, I know that my Re - deem - er liv-eth and that He shall

my Re - deem - er liv-eth and that He shall

stand at the lat - ter day, and that He shall stand at the

stand at the lat - ter day, and that He shall stand at the

stand at the lat - ter day, and that He shall stand at the

stand at the lat - ter day, and that He shall stand at the

*più lento ten.**mf*

lat - ter day

up-on the earth,

And though worms de- stroy this bod- y, yet\_ in my

lat - ter day

up-on the earth,

And\_ though' worms de- stroy this bod - y,

lat - ter day

up-on the earth,

And though worms de- stroy this bod- y, yet\_ in my

lat - ter day

up-on the earth,

*ten.**più lento*

flesh\_ shall I\_ see God, \_\_\_\_\_

for now is Christ ris- en, Christ is

yet in my flesh shall I see God, Christ is ris- en,

flesh\_ shall I\_ see God, \_\_\_\_\_

for now is Christ ris- en, Christ is

yet in my flesh shall I see God, Christ is ris- en,

ris - en from the dead, and be - come the first fruits of

ris - en from the dead, and be - come, be - come the first fruits of

ris - en from the dead, and be - come the first fruits of

ris - en from the dead, and be - come the first fruits of

Animato

them, of them that slept,

them, of them that slept, be -

them, of them that slept, be - come the first fruits, be -

them, of them that slept, be - come the first fruits, be - come the first fruits of

Animato

of them that slept, be - come the first fruits of

come the first fruits of them that slept, be - come the first fruits of

come the first fruits of them that slept, be - come the first fruits of

them, of them that slept, be - come the first fruits of

the first fruits of

them that slept, the first, the first fruits of them that slept,

them that slept, the first fruits of

them that slept, the first, the first fruits of them that slept,

them that slept, the first fruits of them that slept,



them, of them that slept.

first fruits of them, of them that slept.

them, of them that slept.

first fruits of them, of them that slept.

fruits of them that slept.

*rall.*

*f*

*ff*

A - - - men.

*ff*

A - - - men.

*ff*

A - - - men.

*ff*

A - - - men.

*ff*

*ff*

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# The Seven Last Words of Christ on the Cross

## An Oratorio for Soli and Chorus of Mixed Voices

(Latin and English Words)

With Accompaniment of Orchestra and Organ

BY

DR. P. HARTMANN VON AN DER LAN-HOCHBRUNN, O. F. M.

### PRESS COMMENTS

W. J. BOWDEN in the Liverpool "Porcupine"

Haydn, Grann, Rossini, Dvorak, Th. Dubois and Sir Villiers Stanford represent the best known composers who have essayed to illustrate the tragedy of Calvary, but it appears to have been left for a Tyrolean Franciscan monk to create a total environment of the Crucifixion that seems to express in a remarkably forcible, yet reverent manner, the gentle resignation of the Redeemer, the unspeakable anguish of Mary and her companions, the bloody savagery of the Jews and Roman soldiery, and the darkness and horror of the final scene. Not for a moment does he lose sight of the fact that he is engaged in giving a musical parallel of the consummation of the Divine mission and he ever keeps before him the danger of becoming merely, hysterically sensational or brutally realistic when dealing with the singular story of the Cross. Dr. Hartmann's treatment of the subject is at the same time essentially modern, and, as far as one can gather from Biedermann's apparently comprehensive arrangement, the orchestration is independent and picturesque yet reined with a firm hand. The central figure is undertaken by a baritone, who remains out of sight, the tones of the organ being called upon specially to accompany his utterances. The parts of Dismas and Longinus are doubled by a bass voice, and the Gospel sentences of the narrator are for a soprano voice. One of the most moving incidents in the oratorio is the dialogue between Christ and the penitent thief (Dismas), which occurs during the second "Word," the solo allotted to the latter being one of the finest things in the work. The choral matter, without being excessively difficult, is nevertheless somewhat complex, but the interest is maintained throughout and a fugue episode on the words, "Thou hast redeemed us through the Cross," forms an appropriate and consolatory pendant to the text as well as an effective finale. Although the original libretto is in Latin, the English translation follows it very closely and has been very well done. On this account therefore this new version of "The Seven Words" ought to commend itself to festival promoters, Cathedral authorities or any other fully equipped musical body, and the absence of anything that would give rise to hostile objection or sectarian controversy is a strong argument in favor of this really impressive piece of sacred musical art being taken in hand by any competent church establishment. It must be remembered that in order to secure an adequate rendering, a capable orchestra is a *sine qua non*, as the varied demands of the instrumentation and symphonic interludes cannot otherwise be met with any hope of success. If, therefore, in addition to this solo vocalists are reliable and the choir efficient Dr. Hartmann's oratorio can hardly fail to command the respect due to the genius and industry of an accomplished scholar and a cultivated musician.

The Oratorio is dedicated to Alfonso XIII, King of Spain.

*La Tribune de Saint Germain-Paris, January 1906 (Translation.)*

THE SEVEN LAST WORDS OF CHRIST ON THE CROSS, Dr. P. Hartmann von An der Lan-Hochbrunn.

"His latest work is for choir and orchestra, with three soloists, the narrator (soprano), the invisible Christ (baritone), and two personages, Dismas and Longinus (bass), whose parts are sung by one person. The work is divided into two parts.

"We note the always interesting, happy and hallowed manner in which appears the voice of the Christ, with the most appropriate repetitions of the theme, and in the most expressive modifications, with a harmonisation often extremely rare and seductive. Having at hand the piano score only, it is hard for us to speak of the orchestration, but from instrumental indications printed between the staves, it is easily seen with what care the orchestration has been worked out, and its frank and grave sonority. One cannot but note the extreme skill in the writing of the quartet. But this could not very well be otherwise, Dr. Hartmann being a Tyrolean. In that country the string instruments have always held a place of honor, and the technique becomes, so to speak, instinctive to any one that feels the call to be a composer.

"We trust that this perfectly sincere praise will suggest to our readers the idea of wishing to become acquainted with Dr. Hartmann's works, which are of great value, great culture, and beautiful temperament, and whose artistic envelope can stand on a par with the most beautiful models.

#### NEW MUSIC REVIEW, New York

"The composer has taken his text from the Gospels of St. Matthew, Luke and John, with selections from the Apocalypse, the Roman Liturgy, and Ecclesiastical Liturgies. The story of Christ's agony is told by a narrator (soprano), the words of Christ are given to a baritone (invisible), the words of Dismas (the thief) are sung by a bass, and there is the usual four-part chorus. The oratorio is intensely dramatic, and contains some striking climaxes; indeed, surprises of harmonic and tonal character are met on nearly every page. Space prevents an extended review of the work, but it may be said that it is full of interest for the student, who will find a great deal that is new in the treatment of the theme. The employment of the orchestral instruments is very fully indicated.

#### MUSICAL AMERICA, New York

"Choral societies that make a specialty of sacred compositions in the larger forms will welcome a new oratorio, 'The Seven Last Words of Christ on the Cross,' which has just been published by J. Fischer & Bro., of New York. It is from the pen of Dr. P. Hartmann von An der Lan-Hochbrunn, whose 'St. Peter' was introduced in New York in April, 1907. The new work, conceived in a true spirit of reverence, is most effectively developed without bordering at any time on the theatrical. The music is essentially vocal and appropriate, and creates most impressively that elusive thing termed 'atmosphere,' which so many composers fail to realize. It is a work of marked beauty, and will doubtless find its way into the repertoire of the leading oratorio organisations."

Orchestral Score, \$10.00. Vocal Score, Arranged from the Composer's Orchestral Score, by Dr. E. J. Biedermann, \$1.25

PUBLISHED BY

J. FISCHER & BRO., NEW YORK



